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ed, admirable texts. The high average of musical beauty maintained convinces one that the names of well known composers have not been the sole reliance of the publishers, but that conscientious effort has been made to issue only especially good examples of English musical composition of the kind. It is not possible here to speak of individual songs in the series, but in the list of approximately 200 pieces much admirable material, characterized by an accent that is new, modern and very appealing, may be found.

*Instrumental Music Course*, E. T. Root and Sons, Chicago.

On my desk after vacation lay the first two books of a course that for some time had been awaited with much interest. It is B. F. Stuber's *Instrumental Music Course*, for use in Public Schools; published by E. T. Root and Sons, Chicago. The two books are for First Year and Second Year Violin. They are accompanied by a Teacher's Manual. Other books, according to the implied promise on the cover page, for all remaining orchestral instruments, will doubtless follow soon.

The method presented in these violin books is an original one, thoroughly worked out and successfully used by Mr. Stuber in Akron, Ohio, where he is in charge of an extraor-

dinarily developed department of instrumental instruction in the public schools. It embodies some novel, and yet sound, features. The traditional (and probably less efficient) plan of beginning fingering with the first finger alone, or from the first finger up, is abandoned. Instead fingering begins with the fourth finger—all four fingers on the string at once—and descends. The results both musically and technically should, it would seem, be stronger. Then the melodies resulting from the use of all your fingers from the beginning—little tunes running between *do* and *sol*—are mostly those of familiar old nursery songs or folk-songs; and the words are printed elsewhere in the book, so that the children may have sung the little beginning pieces before they try to play them. The advantage of this has become evident in Mr. Giddings Piano Course for public school classes.

The foregoing features are by no means all that are new and interesting in this work, but the joy of discovery of many more good things should be left to the reader himself. Certainly no one interested in public school violin classes will wish to continue the work without at least examining this latest contribution to a literature so new and slight as to make any additions to it acquire immediate importance.

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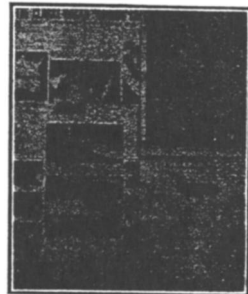
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